

Chromatic Scale of all the Notes,

		D ₄	D ₄ ♯	E ₄ ♯	F ₄ ♯	G ₄ ♯	G ₄	A ₄ ♯	A ₄	A ₄ ♯	B ₄ ♯								
Left	1	1	1	1	1	1	1	1	1	1	0	0	0	0	0	1	1	1	1
Hand	2	2	2	2	2	2	2	2	2	0	2	2	0	0	2	2	2	2	2
	3	3	3	3	3	3	3	0	0	0	0	3	0	0	3	3	3	3	3
Right	4	4	4	4	4	0	4	0	4	0	4	0	0	4	4	4	4	4	4
Hand	5	5	5	0	0	0	5	0	5	0	5	0	0	5	5	5	5	5	0
	6	6	0	6	0	0	6	0	0	0	6	0	0	6	6	6	6	0	0
Off Key	x	0	x	x	0	0	0	0	0	0	0	0	0	x	0	x	x	0	0

Gamut in D Major.

in alt. Double

Left Hand	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C# D D
	1	1	1	1	1	1	0	0	1	1	1	1	1	0 0
	2	2	2	2	2	0	0	2	2	2	2	2	0	2 2
	3	3	3	3	0	0	0	3	3	3	3	0	0	3 3
Right Hand	4	4	4	0	0	0	0	4	4	4	4	0	0	0 4 0
	5	5	0	0	0	0	0	5	5	5	0	0	0	0 0 0
	6	0	0	0	0	0	0	6	0	0	0	0	0	0 0 0
St Key.	x	x	0	0	0	0	0	x	x	0	0	0	0	0 0 0



BRISTOL MARCH

New York - Engraved, Printed, & Sold by, E. Riley, 29, Chatham Street

Corni Dolce

1081

FS¹¹
5.00

Harvest, if ever fondest

W. C.

Leave the garden to the birds
and the flowers to the bees

3



Let Fame Sound the Trumpet

Sung by Mr. Barley with
great applause

Handwritten musical score for 'Let Fame Sound the Trumpet' in common time. The score consists of 12 staves of music, divided into three systems of four staves each. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Cello/Bass (Cello/B.). The music is in G major, with a key signature of one sharp. The score includes dynamic markings such as 'Allegro', 'con', and 'Presto'. The vocal line is integrated into the instrumental parts, with the vocal entry marked by a vertical line and a 'V' above it. The score is written on aged, yellowed paper.

2



The Morn unbars the gates of Light

A favorite Hunting Song Sung with
great applause by Miss Dillingers

A handwritten musical score for 'The Morn unbars the gates of Light'. The score consists of ten staves of music, each with a different instrumentation. The instruments include: Spur (top staff), it (second staff), oboe (third staff), Bassoon (fourth staff), Violin (fifth staff), Cello (sixth staff), Double Bass (seventh staff), Flute (eighth staff), Clarinet (ninth staff), and Bassoon (tenth staff). The music is in common time, with various key signatures (G major, C major, F major, B major, E major, A major, D major, G major, C major, F major). The score is written on ten-line staves, with some staves having a bass clef and others having a treble clef. The music is divided into measures by vertical bar lines. The score is written in black ink on aged, yellowed paper.

4

ad lib

$\text{G} \frac{3}{4}.$

$\text{G} \frac{3}{4}.$

$\text{G} \frac{3}{4}.$

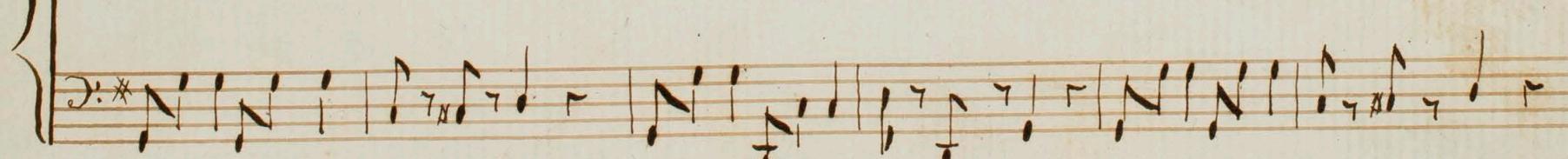
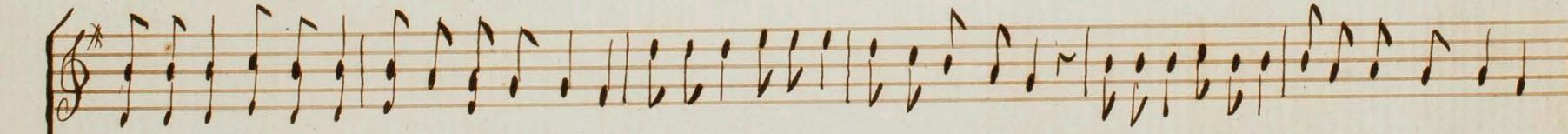
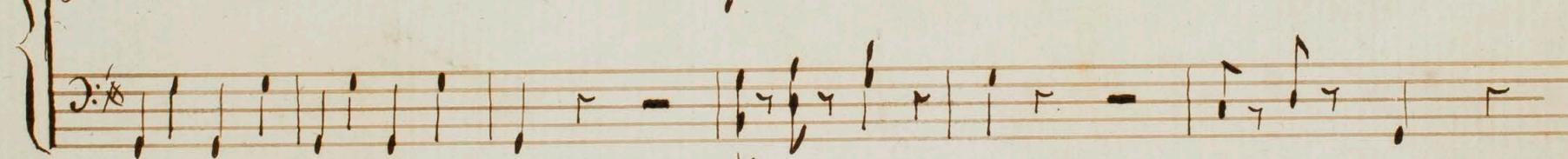
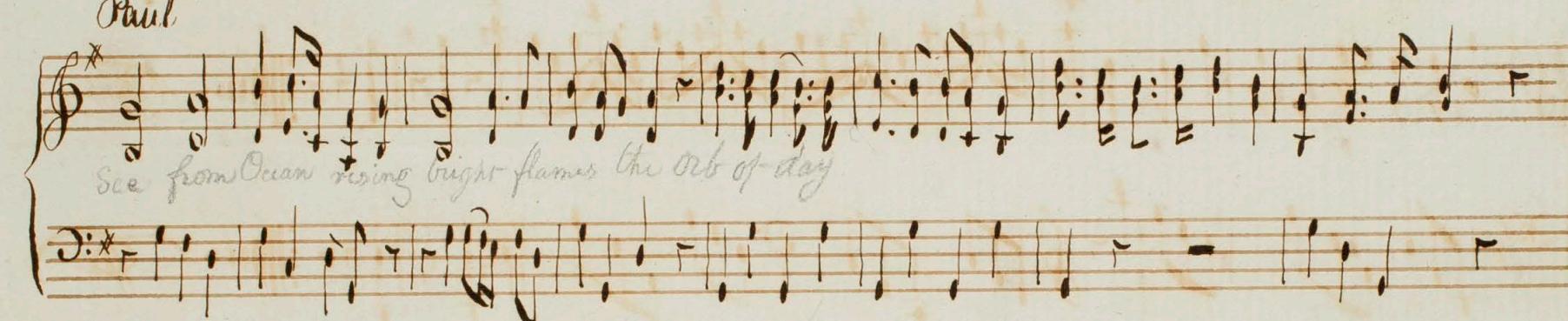
$\text{G} \frac{3}{4}.$

5 From Ocean Rising a favorite duet in Paul & Virginia — 5

Maestoso



See from Ocean rising bright flames the orb of day



Handwritten musical score for a three-part setting, likely for a harpsichord or organ. The score consists of three staves of music and lyrics in common time with a key signature of one sharp. The parts are:

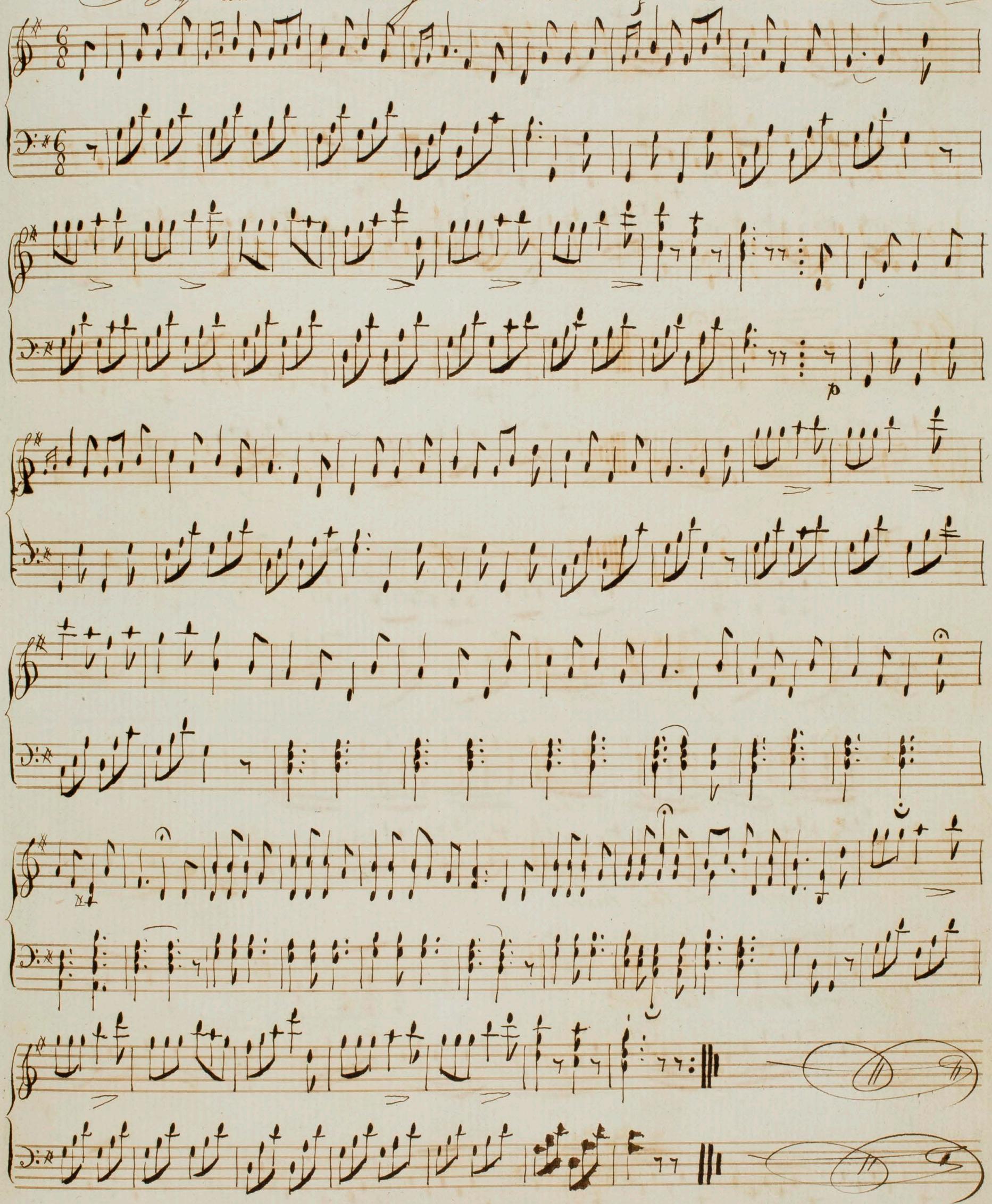
- Basso continuo (B.C.):** The bottom staff uses a bass clef and includes a basso continuo realization with various note heads and rests.
- Upper voices:** The top two staves use a soprano clef. The first upper voice is in common time, and the second upper voice is in 3/4 time. Both upper voices feature melodic lines with grace notes and slurs.

The lyrics, written in cursive, are:

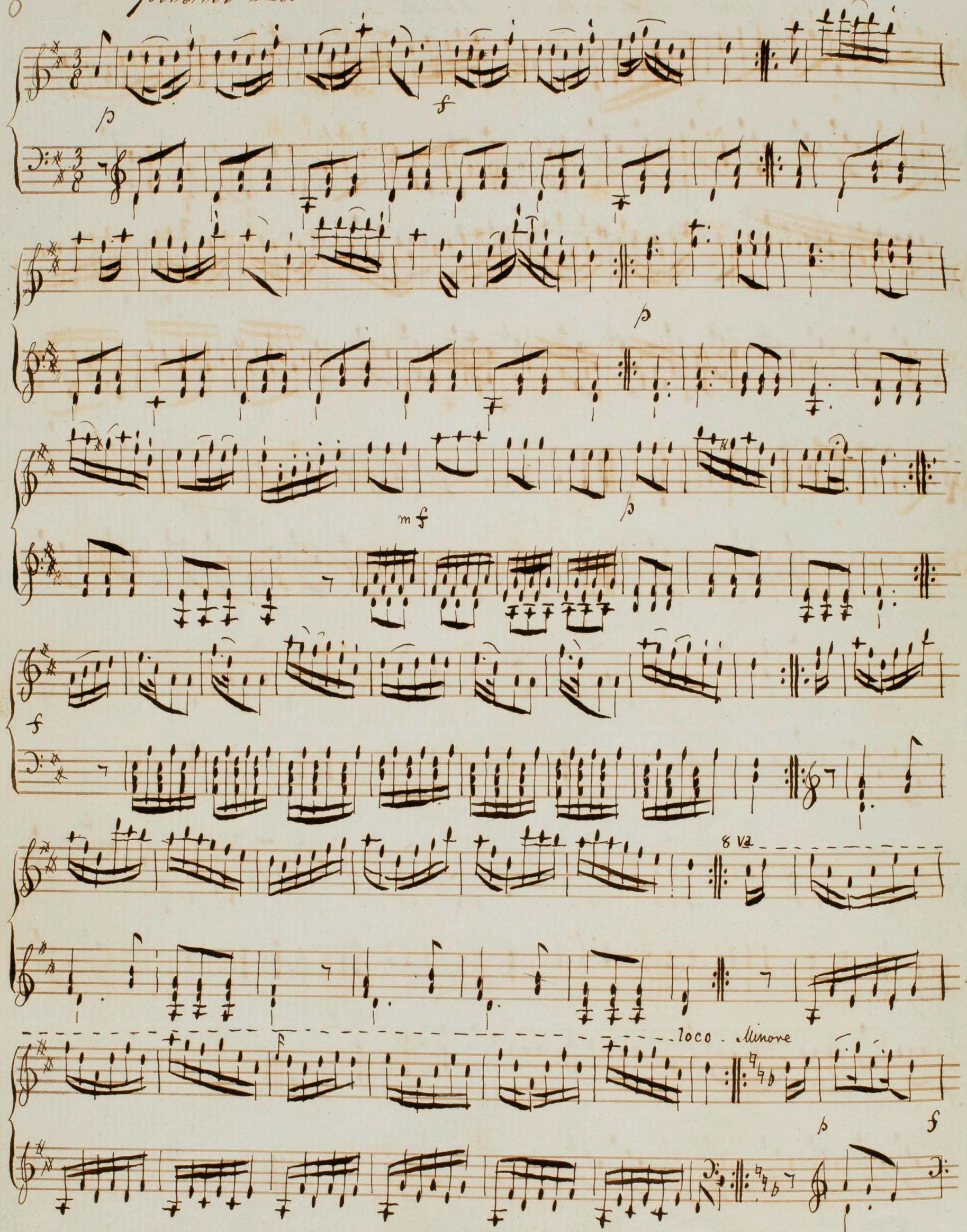
Go to Jane Glover and
 Tell her I love her and
 By the light of the moon
 I will come to her.

By and By a Favorite Song.

7



Gavotte Swiss Haltz



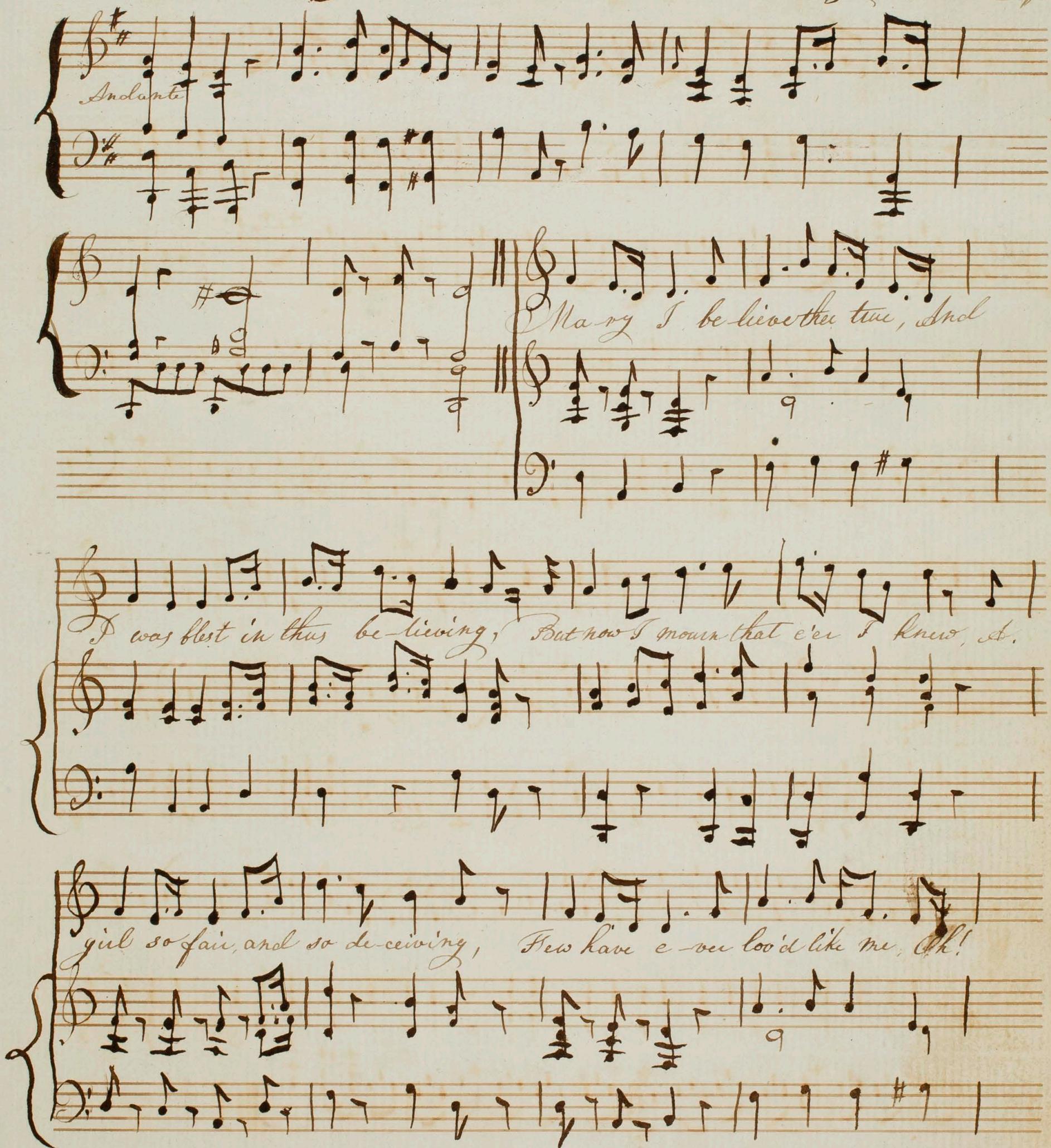


I'LL BE MARRIED TO THEE,



I Mary I believe thee true. by S. Moore Esq^r

Andante



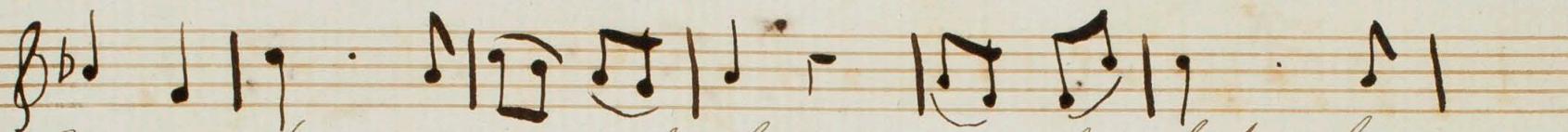
Mary I believe thee true, And
I was blest in thus be-lieving, But now I mourn that e'er I knew, Ah.
gul so fai, and so de-ceiving, Few have e-ver loo'd like me, Ah!

I have loo'd thee too sin-cerely, And few have e'er de-ciev'd like thee; *Alas*
 las. de-ciev'd me too severely Fare thee, well, Fare thee welp. dim
 Fare thee well, yet think a while,
 On one whose bosom bleeds to doubt thee;
 Who now would rather lust that smile,
 And live with thee, than live without thee,
 Fare thee well, I'll think on thee,
 Thou leavest me many a bitte token,
 For see, distracting woman see;
 My peace is gone my heart is broken,
 Fare thee well

Love, my Mary dwells with the

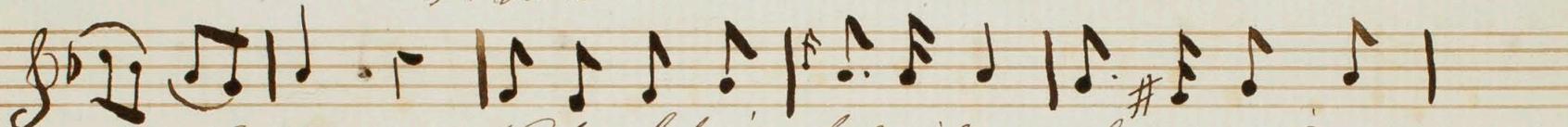
2^d Voice

13



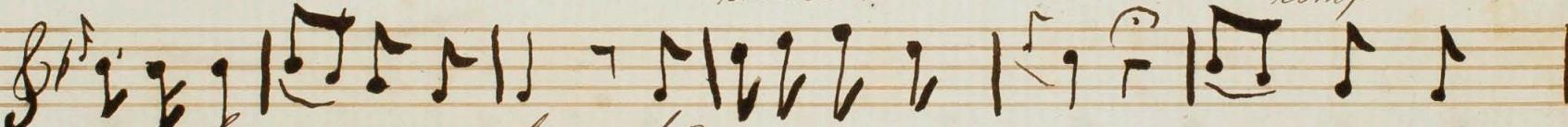
Love my Ma-y dolls with thee, - on thy cheek his

1st Voice

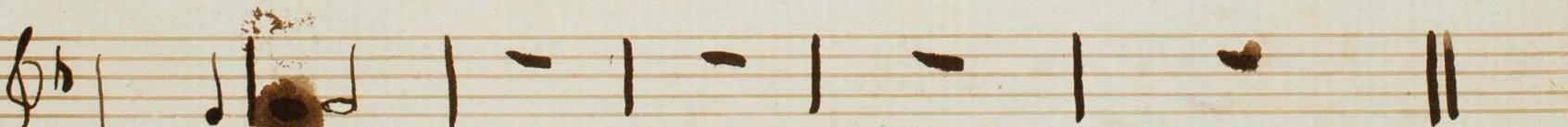


bed I see, No, that cheek is pale with care, love can find no

legg.
tempo



roses there, no roses there, No, no, no, no, no, no roses



thou, no, no



1st

Tis not on the cheek of rose - Love can find the best a-pose,

2d

Tis not on the cheek of rose, - Love can find the best a-pose

Piano

In my heart his home thou'lt see, then he lives, and lives for thee, then he lives, for he

In my heart his home thou'lt see, then he lives, and lives for thee, then he lives, he

lives for thee, then he lives for thee,

lives for thee, then he lives for thee,

Bristol March

by P. Shaw

15



Continued

Bristol March / Continued

Handwritten musical score for 'Bristol March' continued, featuring six staves of music for two voices (Treble and Bass) and piano. The score is in common time, with a key signature of one sharp (F#). The music consists of six staves, each with a different rhythmic pattern. The first two staves begin with a treble clef and a bass clef, followed by a piano part with a treble clef. The third staff begins with a bass clef. The fourth staff begins with a treble clef. The fifth staff begins with a bass clef. The sixth staff begins with a treble clef. The music is divided into sections by vertical bar lines and measures. The first section ends with a repeat sign and a double bar line. The second section begins with a bass clef. The third section begins with a treble clef. The fourth section begins with a bass clef. The fifth section begins with a treble clef. The sixth section begins with a bass clef. The music is written in brown ink on aged paper. There are some smudges and stains on the paper, particularly on the first and second staves. The score is continued on the next page.

Off she goes

Finis

Finis

March in the Blue Beard

19

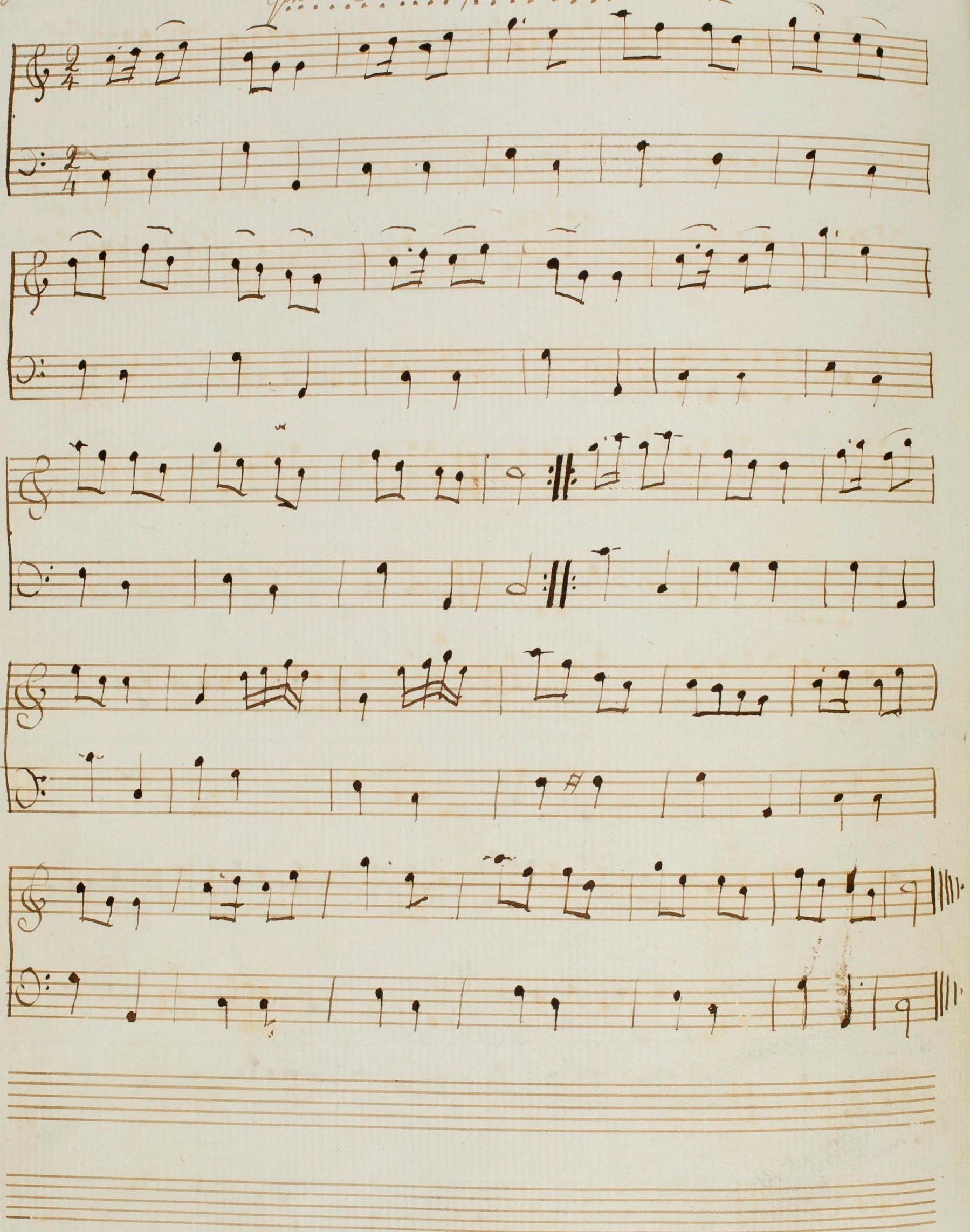
A handwritten musical score for four voices, consisting of four staves. The top staff is in bass clef, the second in tenor clef, the third in alto clef, and the bottom in soprano clef. The music is written in common time. The notation includes various note heads (solid black, open, and with stems), rests, and bar lines. The score is written in brown ink on a light background.

Da lafao

March in Oscar and Malvina

A handwritten musical score consisting of six staves. The top staff is in G clef and 2/4 time, featuring sixteenth-note patterns. The second staff is in C clef and 2/4 time, with eighth and sixteenth notes. The third staff is in G clef and 2/4 time, with eighth and sixteenth-note patterns. The fourth staff is in C clef and 2/4 time, with eighth and sixteenth notes. The fifth staff is in G clef and 2/4 time, with eighth and sixteenth-note patterns. The bottom staff is in C clef and 2/4 time, with eighth and sixteenth notes. The score is written in brown ink on aged paper.

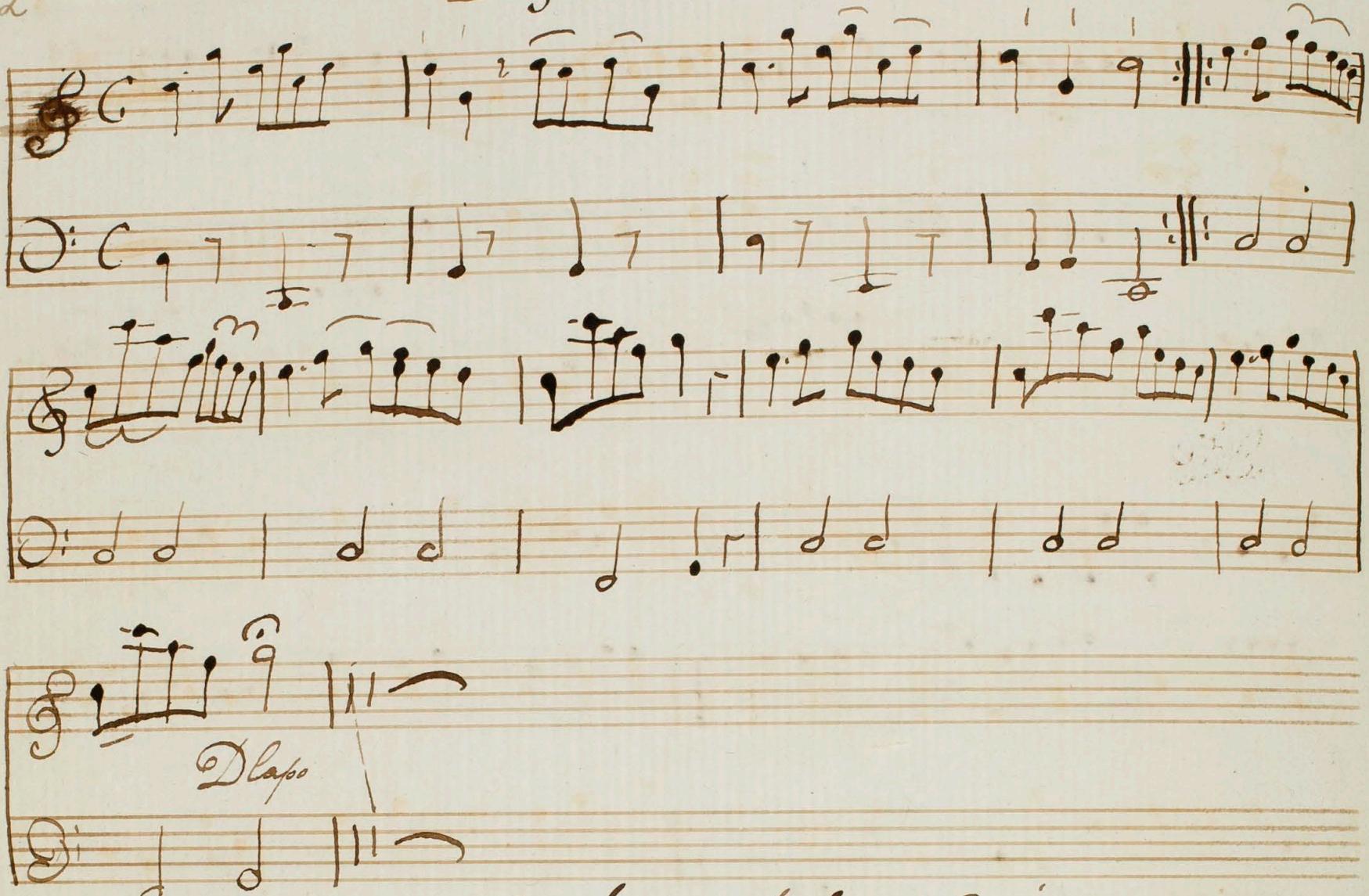
Genl. Bates quick March



Grand March in A flat major.

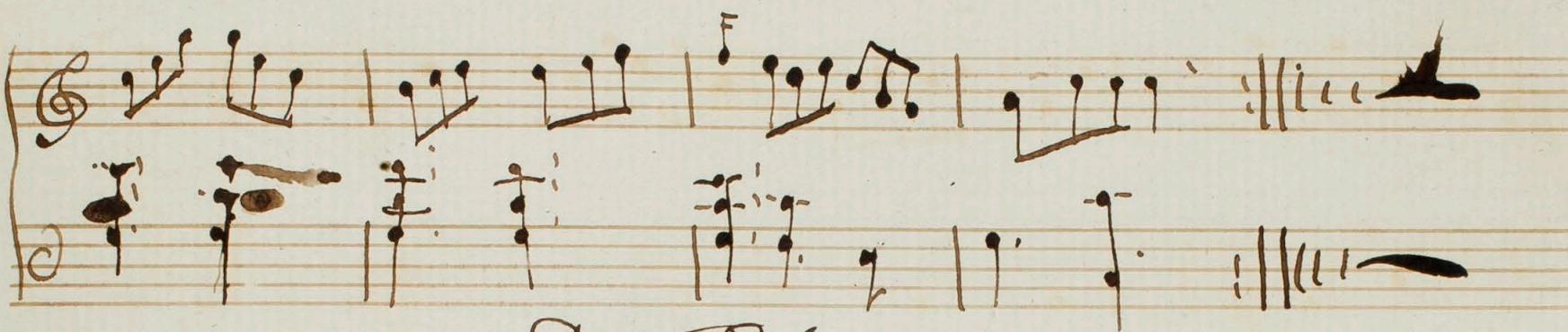
21

Handwritten musical score for "Grand March in A flat major." The score consists of 11 staves of music, each with a different clef (G, F, C, B, G, F, C, B, G, F, C) and key signature (A flat major). The music is written in common time. The score includes various musical markings such as "pianissimo" (pianissimo), "fortissimo" (fortissimo), and "f" (forte). The score is divided into sections by double vertical bar lines. The first section ends with a double bar line and a repeat sign. The second section begins with a repeat sign and continues with a dynamic marking "pianissimo". The third section begins with a dynamic marking "fortissimo". The fourth section begins with a dynamic marking "f". The fifth section begins with a dynamic marking "pianissimo". The sixth section begins with a dynamic marking "f". The seventh section begins with a dynamic marking "pianissimo". The eighth section begins with a dynamic marking "f". The ninth section begins with a dynamic marking "pianissimo". The tenth section begins with a dynamic marking "f". The eleventh section begins with a dynamic marking "pianissimo". The score is written in brown ink on aged paper.

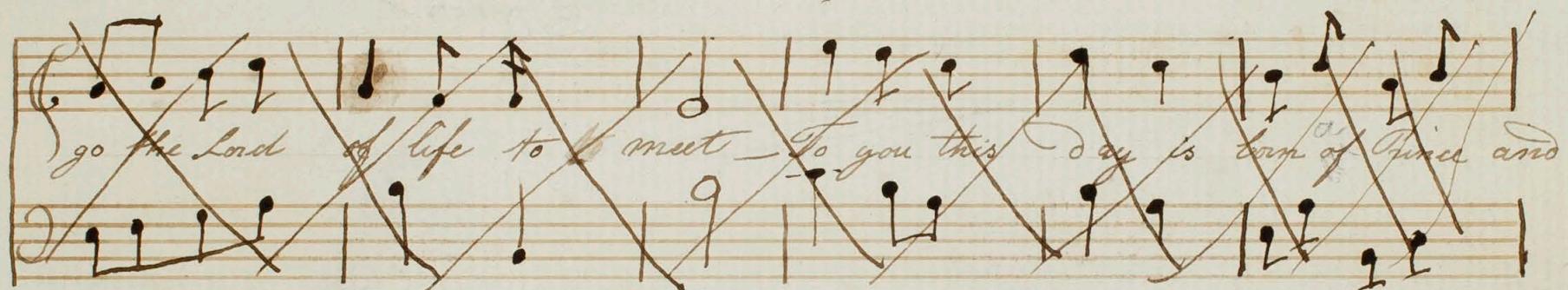
Savage Dance in Robinson CrusoeThe Land of Sweet Oui

Oh, The band of Sweet Qin. Continued

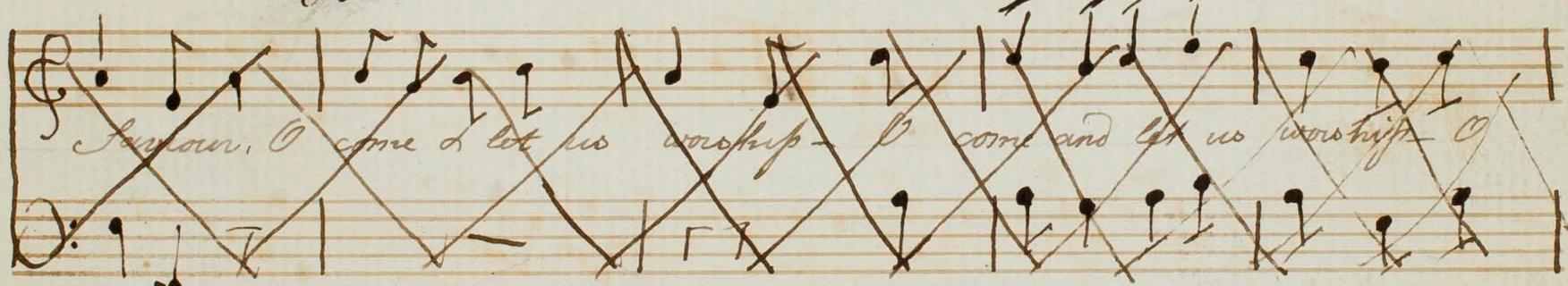
23



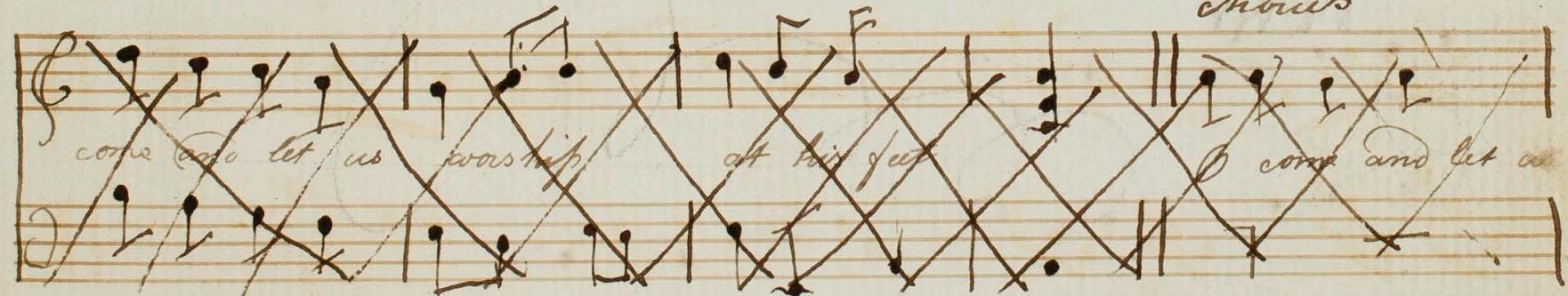
Deote Fidelis



Rea



chorus



Play'd as far as the
Dophee bar as a
Symphony Deote Lieder

$\frac{4}{4}$ Hither ye faithful haste with songs of

$\frac{2}{4}$ triumph to Bethlehem go the Lord of life to

$\frac{2}{4}$ meet to you this day is born a prince and Saviour O Prae

— come and let us worship O come and let us worship O

— come and let us worship at his feet O come and let us

worship O come and let us worship O come and let us worship



O Jesus for such wondrous condescension
 Our praise and reverence are an offering meet
 Now is the word made flesh & dwell among us
 O come & O come &

Shout his almighty name ye choirs of angels
 Let the celestial court his praise repeat
 Unto our God be glory in the highest
 O come & O come &

O Jesus for such wondrous condescension.

R.C. Dyer

Our praise and reverence are an offering meet:

Now is the word made flesh & dwell among us.

O come & — — O come &

R.C.D.

Shout his almighty name ye choirs of angels,

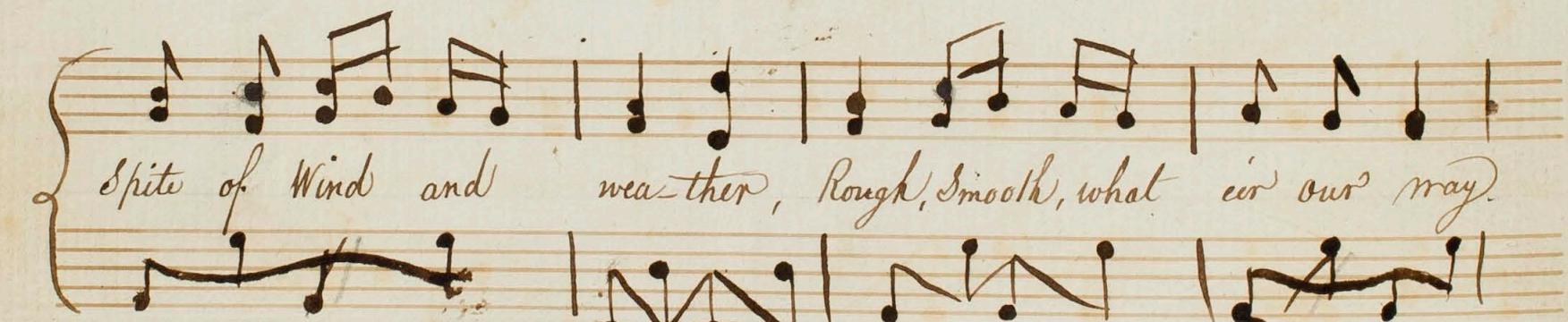
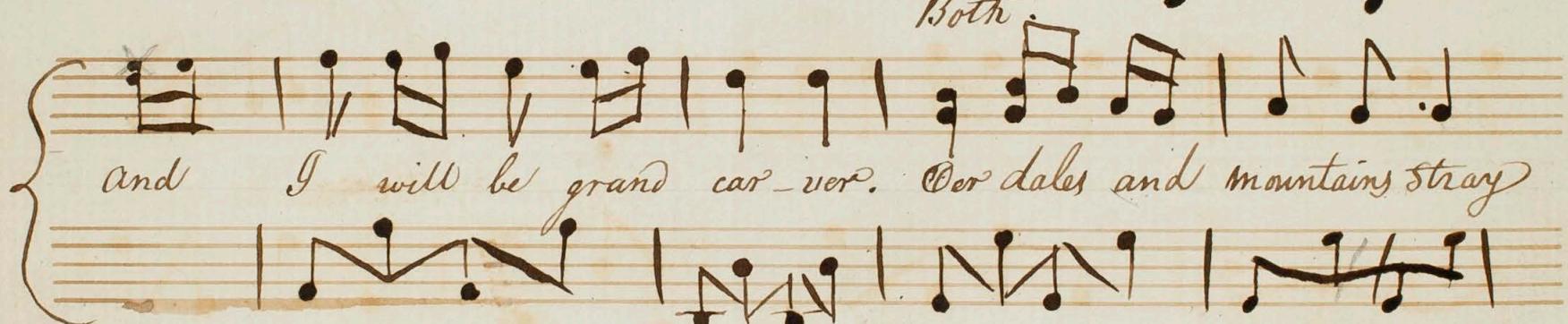
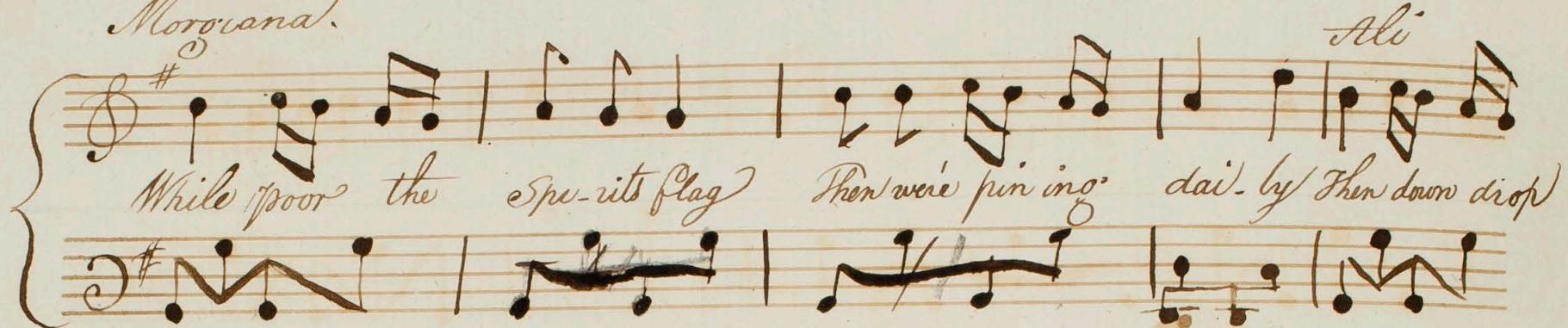
Let the celestial court his praise repeat:

Unto our God be glory in the highest.

O come & — — O come &

"Oh! forow, forth well"

Morgiana.



Morgiana.

Do not pray since

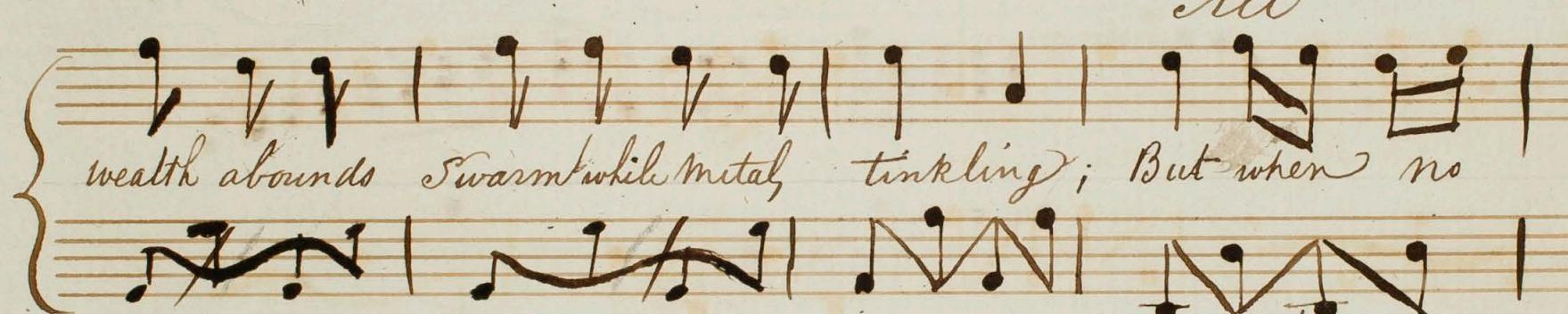
Ali



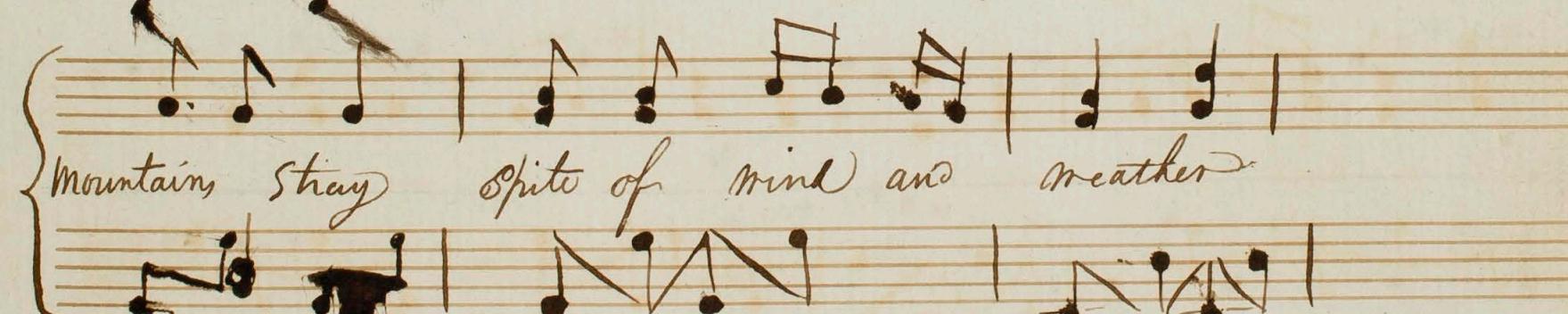
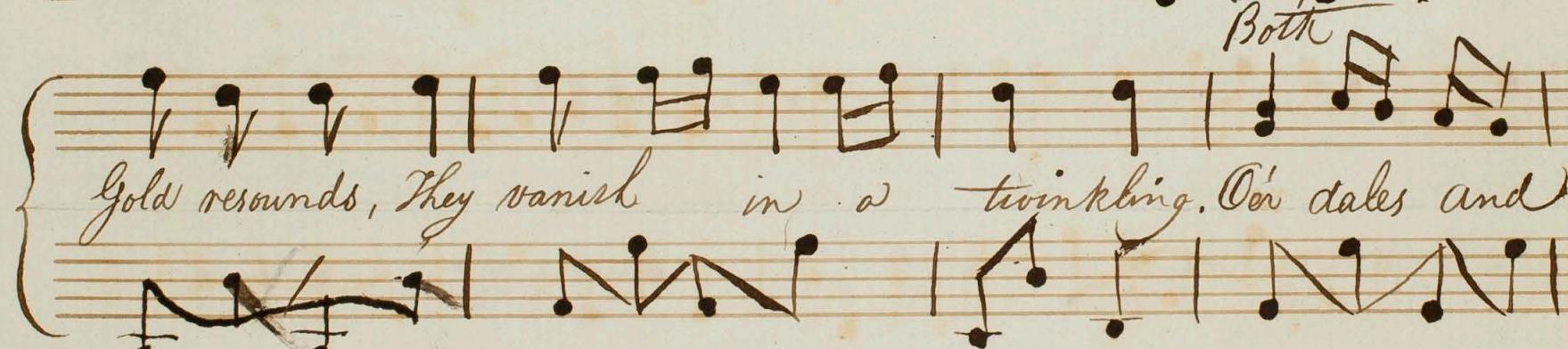
Morgiana.



Ali



Both



March on the coast of St Albans *G.*

Ah! what is the Bosoms Commotion. / In the Forty thines /
 Ah! what is the Bosoms
 Commotion. In a Sea of suspense while tis lost while
 the heart, in our Passions wild Ocean, Feels even hopes anchor is lost
 while the heart in one Passions wild ocean, Feels even hopes anchor is lost

The storm of

Mor
 go a - na ah thou art my dearest, For thee I have languis -
 hed & grieved, Father I have languished & grieved. And when Hope to my bosom
 was nearest. How oft has that hope been deceived. And when Hope to my bosom was
 nearest. How oft has that hope been deceived. Mag - ana my hope was de-
 ceived, Mag - ana my hope was deceived.

ff

Allegretto 8vo alto. March in Timour the Tartar.

31

Allegretto 8vo alto. March in Timour the Tartar.

31

I have a heart a little heart, That throbs for I know
 who, Yet this can say and mind me pray It is not you nor you,
 no, no, no, no, no, I tell you so, no, no, no, no, no, I tell you so 'Tis
 no one here sin-cerely, And yet I sigh and all for why,
 Because I love him dearly, And yet I sigh & all for why
 Because I love him dearly

I have a heart a little heart
 But not I fear my own
 'Twas mine but now 'tis his & now
 But who shall not be known. No no &c. C.

I have a heart a little heart
 That's tender warm and true
 Yet this can say and mind me pray
 It throbs but not for you no no &c. C.

2nd Voca, of ah! what is the Bosoms commotion. ^{see 29th page}
 The storm of despair is blown over
 No more by its vapour despatch'd,
 I laugh at the clouds of a Lover,
 With the sunshine of joy in my breast.

3rd Love made by a Parent my duty.
 To the wish of my heart now arrived,
 I bend to the power of Beauty
 And every fond hope is revived.
 Morgana my hope is revived.

^{see 29th page}

Oh! the Sweet little Village.

34.

8. *g*

ANDANTE.

Sempre Piano -

Handwritten musical score for soprano voice, page 10, measures 11-12. The score is in common time, key of B-flat major (two flats), and 6/8 time. The vocal line consists of eighth and sixteenth note patterns, with a fermata over the eighth note in measure 12.

Our = Vil = lage is sure - ly the sweet - est on earth. 'Tis the spot I de - light in = it

first gave me birth, So clear are our stream-lets, so ~~over~~^{over}-dant our shades, So

A single melodic line is written on a five-line staff. The key signature is C major (one sharp). The time signature is common time (indicated by a 'C'). The melody consists of eighth and sixteenth note patterns, with a fermata over the eighth note of the first measure. The notes are black ink on a light-colored background.

Brave are our Youths, and so fair are our Maids, Oh - the Dear lit - tle Vil - lage is

which I was born).

Our groves are so cool, and so fertile our fields,

So rich in the fruits that kind Providence yields!

Our Labour is light though our lands are well tilled,

From whence both our barns and our pockets are filled

Oh, the sweet little Village. &c)

Our loves are sincere, our affections are strong;
Our wines are all old, and our Girls are all Young:
Then, why should we ever for happiness ~~for~~ roam,
While we've Women and wine, with contentment at home?

35

Oh! the sweet little Village
in which I was born)

March in Tekely

Moderato

The musical score consists of six staves of handwritten music. The top staff is for the soprano voice, the second staff is for the alto voice, and the bottom staff is for the piano. The music is in common time, with a key signature of one sharp (F#). The tempo is marked as 'Moderato'. The title 'March in Tekely' is written above the soprano staff. The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings like 'f' (forte) and 'p' (piano). The piano part includes bass and treble clef staves with corresponding notes and rests.

The blue ey'd youth. Sung in the, Oh this Love.

38

Andan.

Clar:

Vio: Cres. *f*

p

Countess

A Blue ey'd youth in wars arry Calme o'er the mao'r and

sigh'd for me). Bright as the blush of morn was he, Mild as the beam of

clo-sing day. With mighty men the

stripling strove, The blue ey'd youth he knew no fear, Yet

66

trem - blingly he told his love Yet

trem - blingly he told his love Yet tremblingly he

told his love And spoke but with a gush - ing tear And spoke but with a

gush - ing. tear.

2nd Verse.

His form e - rect as radiant truth, was humbly bent when

ex - met Oh never shall my heart far - get The

woo-ing of the blue ey'd youth. *Dol. Clar.* I
 scound he fled far far a-way, And sorrowing sought the
 battled plain. And now I sigh that some blest day may
 bring the blue ey'd youth a-gain. And now I sigh that
 some blest day may bring the blue ey'd youth a-gain may
 bring the blue ey'd youth a gain. *fp* *fp* *p*

Go Where glory waits thee.

41

Tenderly

Go where glory waits thee, But while fame elates thee, Oh! still remember me.

When the praise thou meetest, To thine ear is sweetest, Oh! then remember me.

Other arms may press thee, Dearer friends caress thee, All the joys that bless thee, Sweetest far may be, But when friends are nearest, And when joys are dearest.

Oh! then remember me.

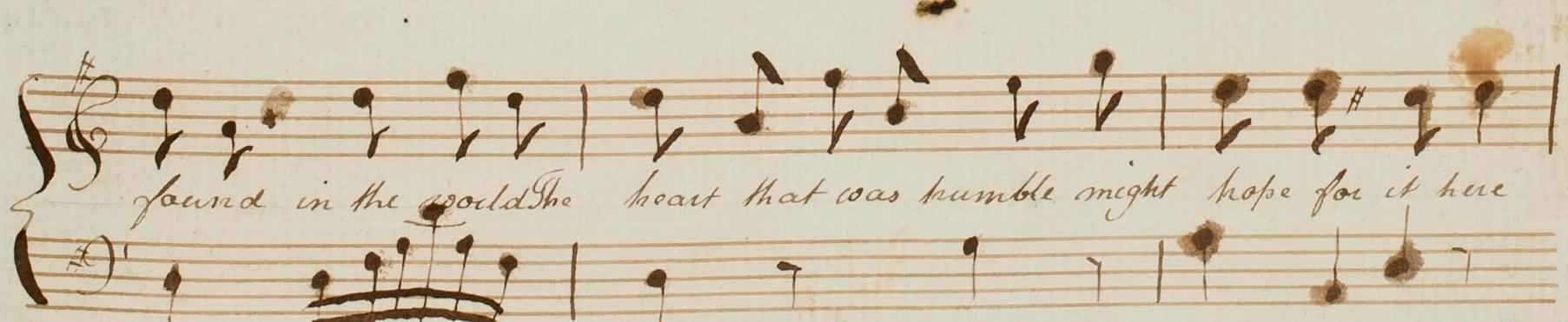
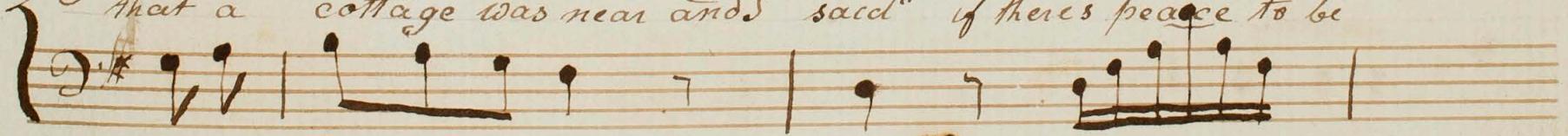
When at eve, thou rovest
By the star thou lovest
Oh! then remember me.
Think when home returning,
Bright we've seen it burning,
Oh! then remember me.
As summer closes,
When thine eye reposes
On its ling'ring roses
Once so loved by thee
Think of her who wove them,
Her who made thee love them
Oh! then remember me.

^{3rd}
When round' thee dying,
Autumn leaves are lying
Oh! then remember me
And, at night when gazing
On the gay hearth blazin'
Oh! still remember me,
Then should music stealing
All the soul of feeling
To thy heart appealing
Draw one tear from thee;
Strains I used to sing thee,
Oh! then remember me.

X Then let mem'ry bring thee

I knew by the smoke that so gracefully curled

43



Why does azure deck the sky

The words by F Moore the music by R Humphrey

45

6/8
Andante

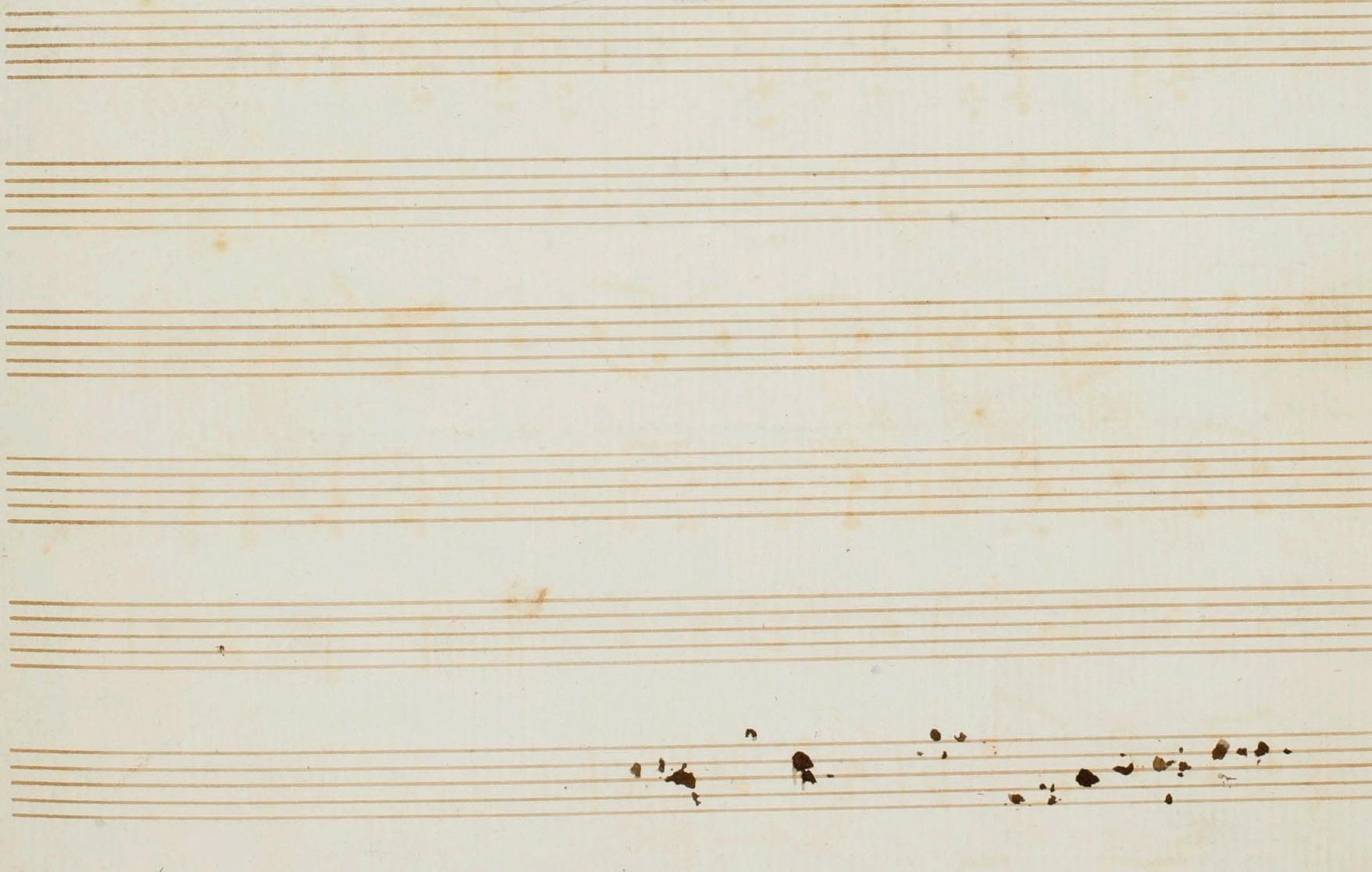
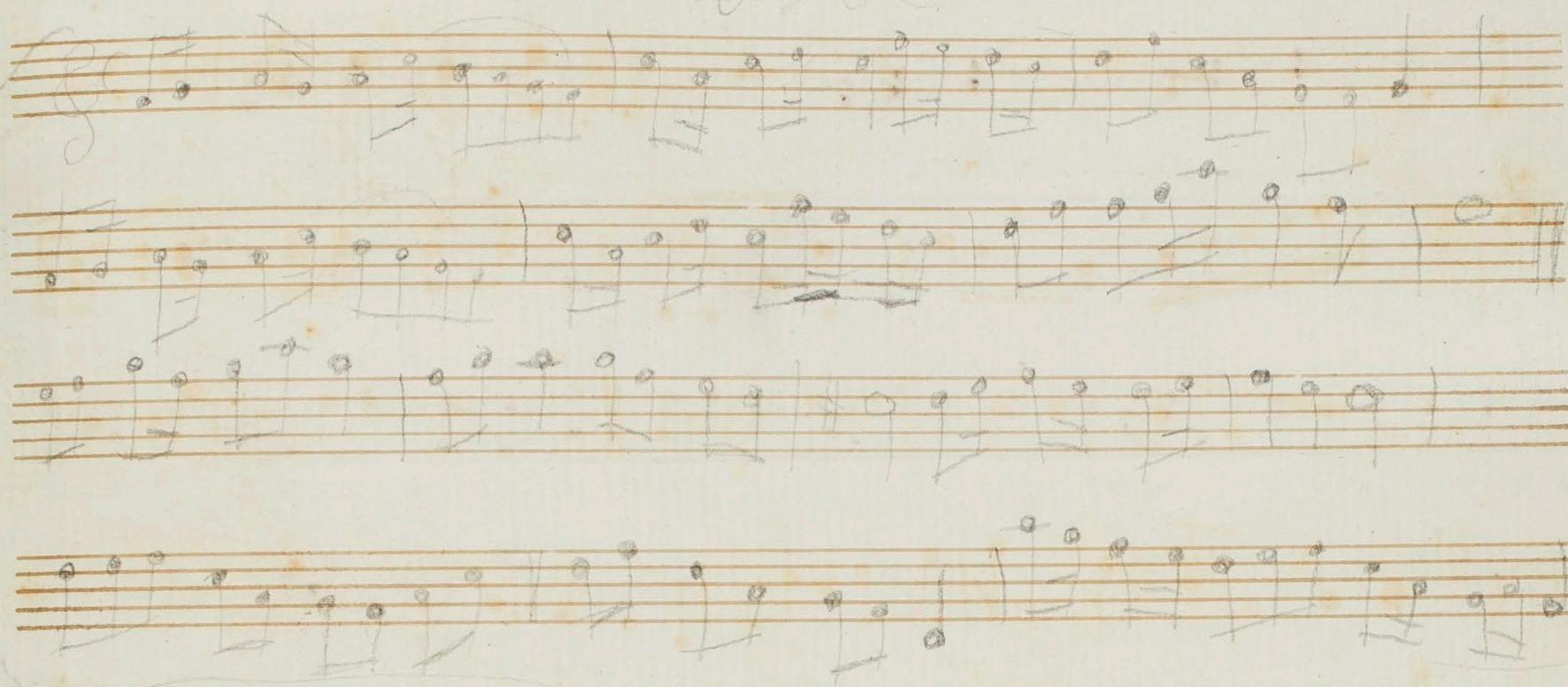
Why does a - zure deck the sky?
Tis to be like thy eyes of blue why is ned^o the
ro - ses dye? Be cause it is thy blusher hue.

45

All that's fair by love, decree
 Has been made no - sembling the all that's fair by
 Loves do decree Has been made no sem bling the
 Has been made no sem bling the

Rocky House

47



Megen oh! oh! Megen Ee in Castle Spectre

81

Sleep you or wake you lady bright Sing Megen Oh! Oh! Megen Ee!

82

Now is the fittest time for flight Sing Megen Oh! Oh! Megen Ee! Know from your Tyrants

83

Farther Power Be beneath the Window of your Town & Boat now waits to set you free Sing

84

Megen oh! oh! Megen Ee Sing Megen Oh! Oh! Megen Ee -

2d

85

Though deep the Stream, though high the Wall
Sing Megen Oh! Oh! Megen Ee!
The Danger, trust me, love, is small:
Sing Megen Oh! Oh! Megen Ee!
To spring below then, never dread:
My Arms to catch you shall be spread
And far from hence you soon shall be,
Sing Megen Oh! Oh! Megen Ee!

3

Fair Emma hush'd her hearts alarms
Sing Megen Oh! Oh! Megen Ee!
She sprang into her Lovers Arms.
Sing Megen Oh! Oh! Megen Ee!

Unhurt she felt; then swift its way
The Boat pursued without delay
With Emma, placed on Edgars knee
Sang Megen Oh! Oh! Megen Ee,

Nobody coming to Mary me.

49

Handwritten musical score for 'Nobody coming to Mary me.' The score consists of five staves of music with lyrics written underneath. The music is in common time, with various dynamics and articulations. The lyrics are as follows:

Andante? *pia* Last night the Dogs did bark, I went to the gate to
see Wherry Lass had her Spark, But no body came to
me, And its Oh! dear what will be come of me Oh dear what shall I do,
Nobody coming to Mary me Nobody coming to woo
My Father a Hedges and Dutcher, They say I'm Beauteous and Fair
My Mother does nothing but spin, They say I'm Scowful and Broad
And I'm a pretty young gal, Alas I must now despair
But the money comes slowly in, For ah I am growing very old
And its Oh! dear me And its Oh! dear me

Hark! the Goddess Diana

2nd Treb

1st Treb

Bass

Hark! the goddess Di-a-na calls out for the chase; Bright

Moderato

calls out for the chase. Bright

G. # 3

Phoebus a-wa-kns the morn. Hark! the goddess De-a-na calls

Phoebus a-wa-kns the morn. Hark! the goddess Di-a-na calls

G.

out for the chase, Bright Phoebus a-wa-kns the morn, Rouse

out for the chase Bright Phoebus a-wa-kns the morn. Rouse

G.

rouse from your slumbers to hunting give place; The huntman is

rouse from your slumbers to hunting give place; The huntman is

G.

A handwritten musical score on five-line staves. The top staff features a treble clef and includes lyrics: 'winding is winding his hook. The huntsman is winding is winding his'. The middle staff features a bass clef and includes lyrics: 'winding is winding his hook. The huntsman is winding is winding his'. The bottom staff features a bass clef and represents a continuo or basso continuo line, with a large, dark ink mark on the left side.

Handwritten musical score for 'The Huntsman is Winding His Horn'. The score consists of two staves of music with lyrics. The top staff is in common time and the bottom staff is in 2/4 time. The lyrics are written in cursive script below the notes. The music includes various note values (eighth and sixteenth notes) and rests, with some notes having stems pointing up and others down. The score is on a five-line staff with a treble clef on the first line.

huntsman is winding is winding his horn. The huntsman is winding is
huntsman is winding is winding his horn. The huntsman is winding is

A handwritten musical score for two voices. The top line is a soprano vocal line with a treble clef, featuring a mix of eighth and sixteenth notes. The lyrics are: "winding his horn The huntsman is winding is winding his". The bottom line is an alto vocal line with a bass clef, featuring eighth and sixteenth notes. The lyrics are: "winding his horn. The huntsman is winding is winding his". The score includes a dynamic marking 'p' (piano) and a fermata over the note 'winding' in the second line. The paper is aged and shows some staining.

horn.

horn.

D: 2/4

The hounds are unharness'd and ripe for the game.

We start to o'ertake the swift hare.

The hounds are unharness'd and ripe for the game

We start to o'ertake the swift hare

At danger we scorn for pleasure's own aim.

To the fields then away then away let's repair

To the fields then away then to the fields then away then

To the fields then away then away let's repair

To the fields then away then away let's repair

To the fields then away then away let's repair

To the fields then away then away let's repair

Come take the Harp

More Co.

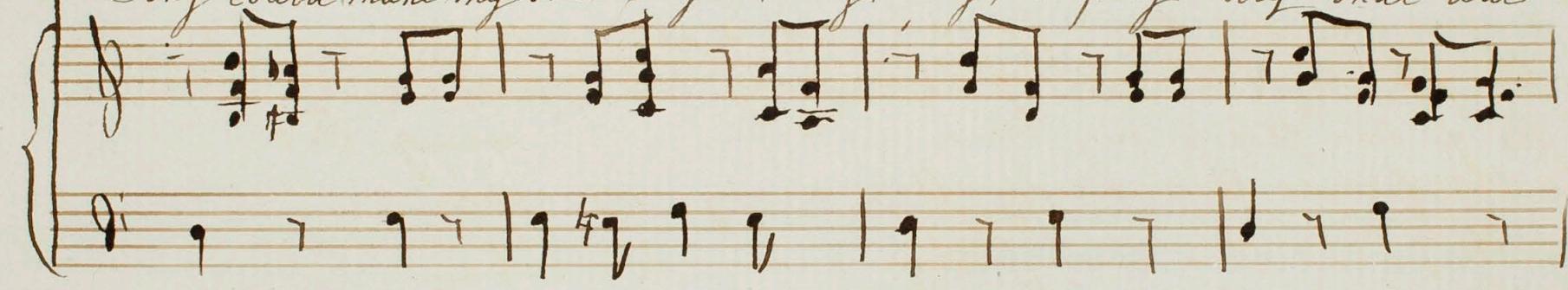
Come take the Harp 'tis vain to muse Up on the gathering

ills we see; Oh, take the Harp and let me lose. All thoughts of

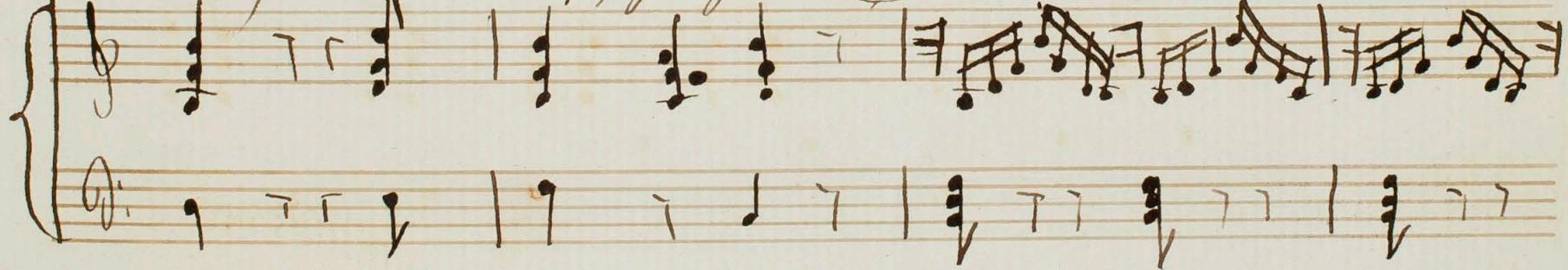
ill in hearing thee Sing to me love, tho' death were near, thy



Song could make my soul forget, Nay, nay, in pity dry that tear



All may be well be happy yet! Come take the Harp 'tis vain to



Muse up on the gathering ills we see; Oh! take the Harp and



let me lose, All thoughts of ill in hearing thee!

Qd is the next line from above.

Let me but see that snowy arm
 Once more upon that dear Harp lie,
 And I will cease to dream of harm,
 Will smile at fate, while thou art nigh;
 Give me that streak of mournful touch
 We used to love, long, long ago,
 Before our hearts had known as much
 As now alas! they bled to know!
 Come take the Harp &c

82

Sweet notes, they fell of former peace
 Of all that looked so rapturous then
 Now wither'd, lost, Oh! pray thee, cease.
 I cannot bear those sounds again!
 Art thou too wretched? yes yes thou art,
 I see thy tears flow fast with mine
 Come, come to this devoted heart.
 'Tis breaking, but at stile is thine
 Come take the Harp &c

Weary lot is thine sweet maid

A weary lot is thine sweet maid

A weary lot is thine secret Maid, from Reddy

55

weary lot is thine to pluck the thorn thy how to break to pup the vine for wile a

lightsome eye a soldieris mix a feather of the blue a doublet of the

lincoln gruh no more of me you knew my love no more of me you knew

This moon is many June I trow
The rose is budding fair
But she shall bloom in winter snow
Our we two meet again

He turned his charger as he spoke
Upon the up'n shore
He gave his biddle rid a shake
Said adieu foreva more
My love and adieu foreva more

When the evening closes in

When the evening closes in,
And the gaudy roouts be gon, Splendid acons engage the
eye, Crowded full of quality, Scarce a corner for old age, Gentle maidens then be-
ware, While you round with raptur ege, Dost ye think in the blage.

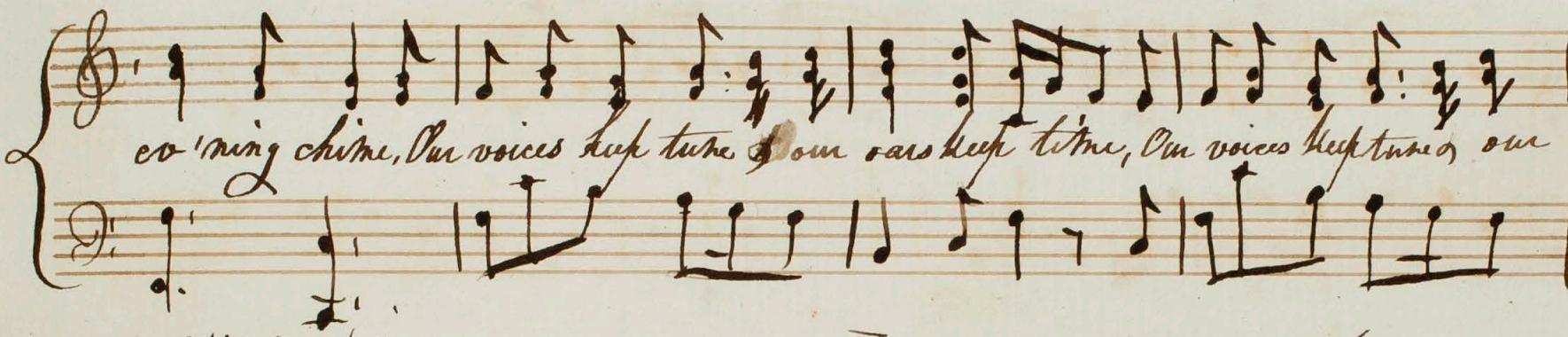
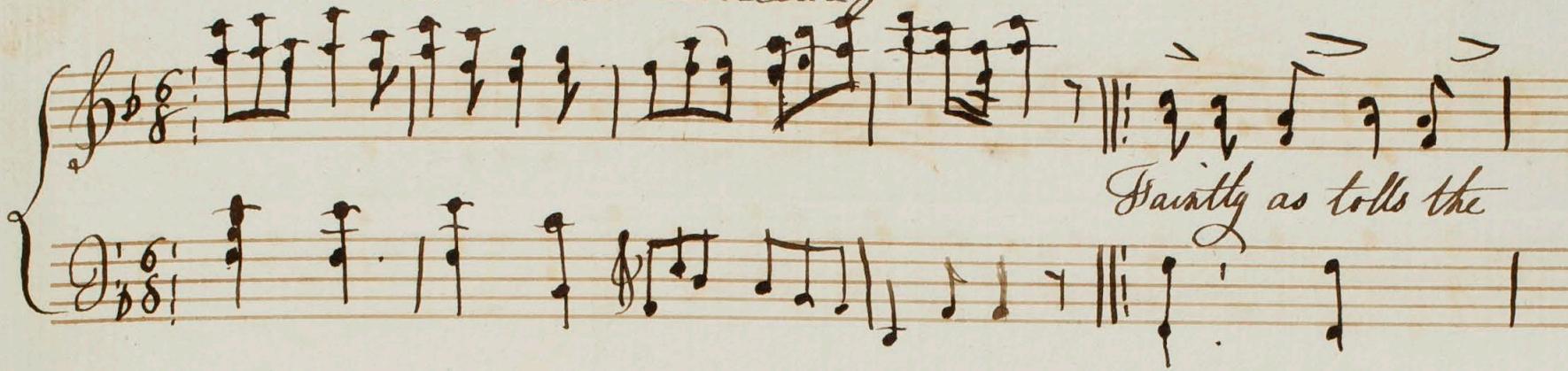
So much pleasure burgeth pain
Should you not the will restrain
Sweetest sauces soonest cloy
While it does the heath destroy,
Should a rover saunter by
With a love dispeybling eye
Who can tell what griefs may shew
From so slight so light a thing.

Many maidens to their cost
Peace of mind have often lost
Then beware, ere 'tis too late
Love will oft dissimilate

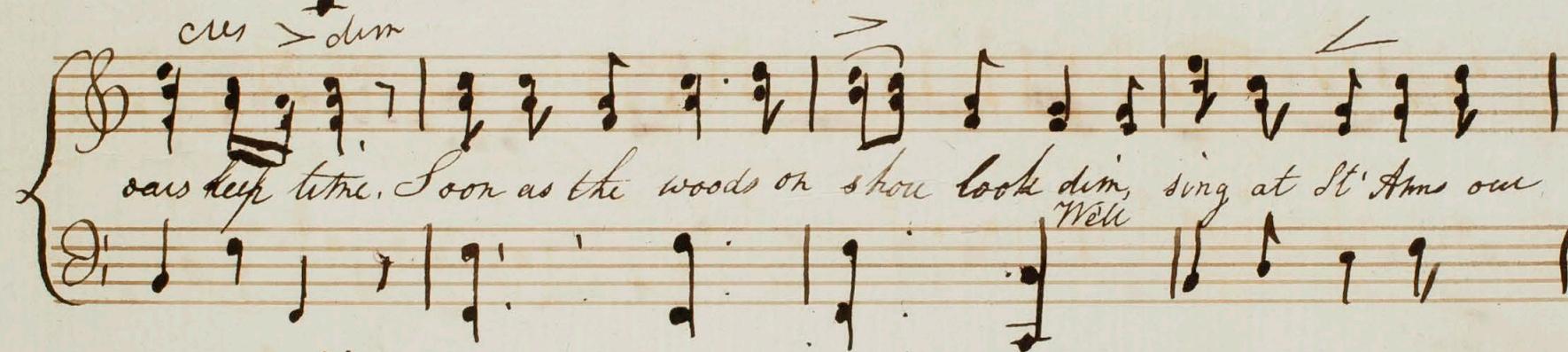
He's a little artful boy
Bringing care as well as joy
But if masked he should be found
There is danger in the wound

"A Canadian Boat Song"

57



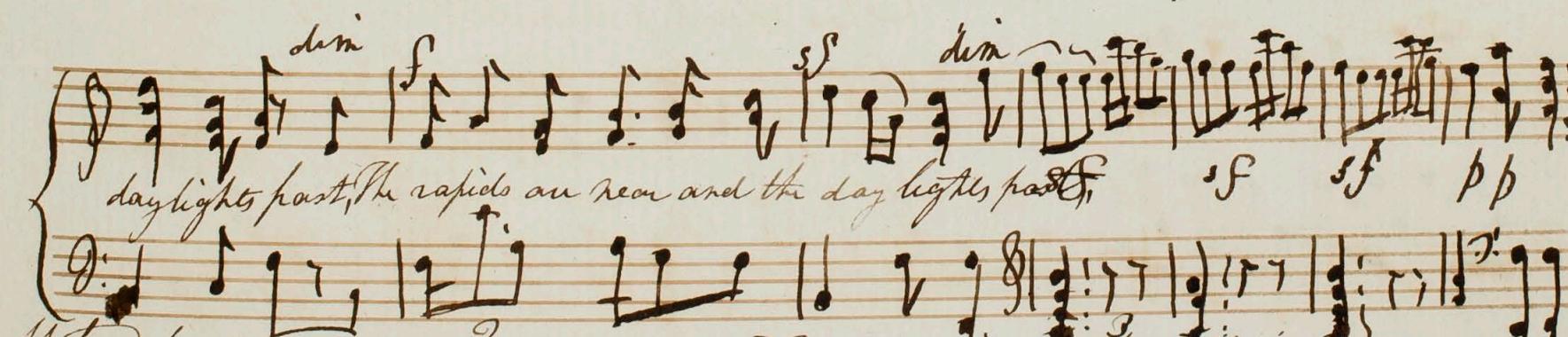
oars > dim



Well



Dim



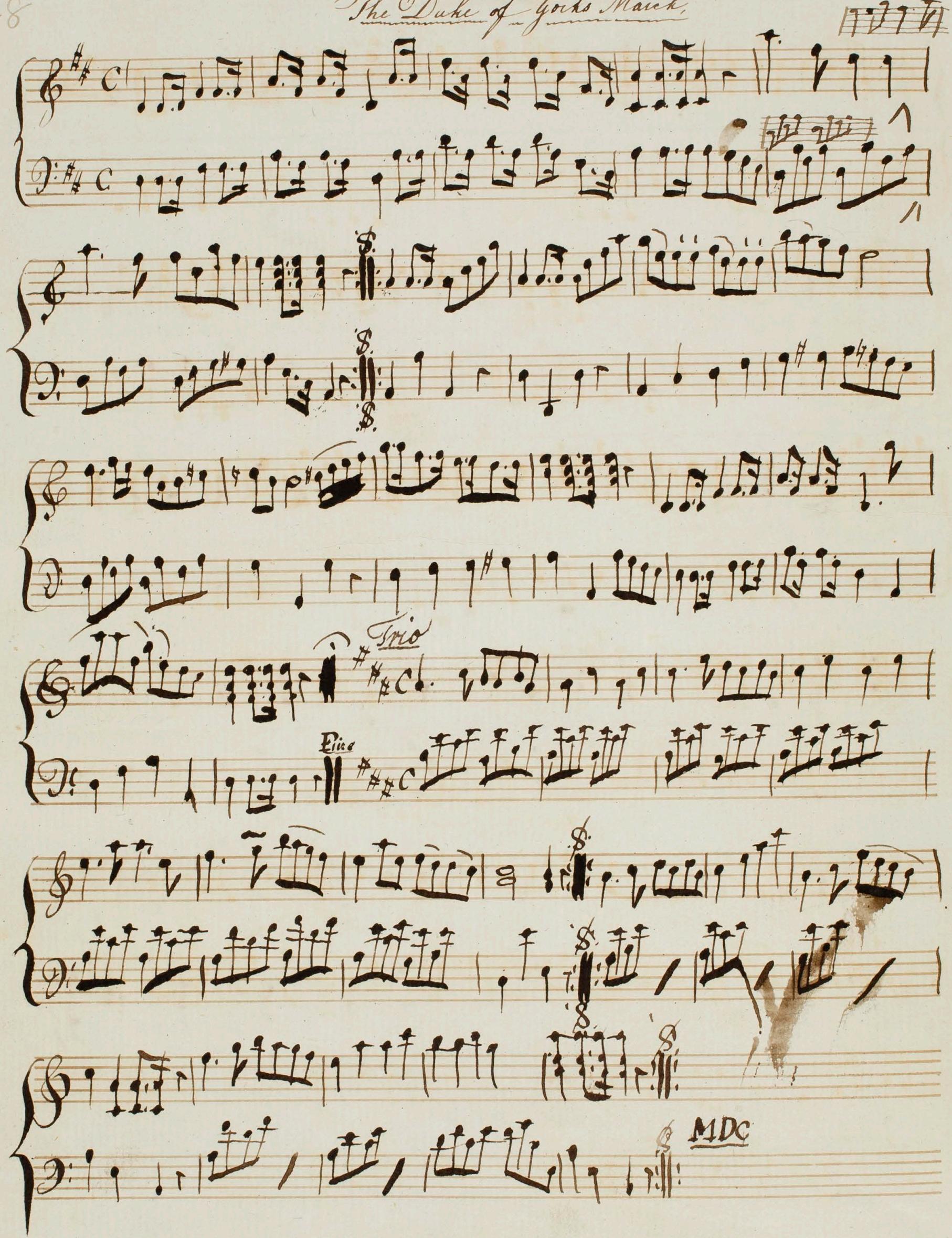
dim

dim

Why should we get our ²sails unfurl ³Ottawas hide this tumbling moon
There is not a breath the blue wave to curl ⁴Shall see us float o'er the surges soon
But when the wind blows off the shore ⁵Saint of this green Isle, hear our prayrs
Oh sweetly well rest our weary oar ⁶Oh grant us cool Heavens and favoring airs,
Blow breezes blow, the steam runs fast ⁷Blow breezes blow the steam runs fast
The rapids are near and the day lights fast ⁸The rapids are near and the day lights fast
Blow breezes blow ⁹ &c.

fast

The Duke of York's March.



Knok's March.

59

Handwritten musical score for 'Knok's March' and 'Yankee Doodle'. The score consists of two parts, each with two staves of music. The first part, 'Knok's March', is in common time and includes a bassoon part. The second part, 'Yankee Doodle', is in common time and includes a bassoon part. The music is written in a cursive, early 20th-century style.

Knok's March.

Yankee Doodle.

A. March.

A. March.

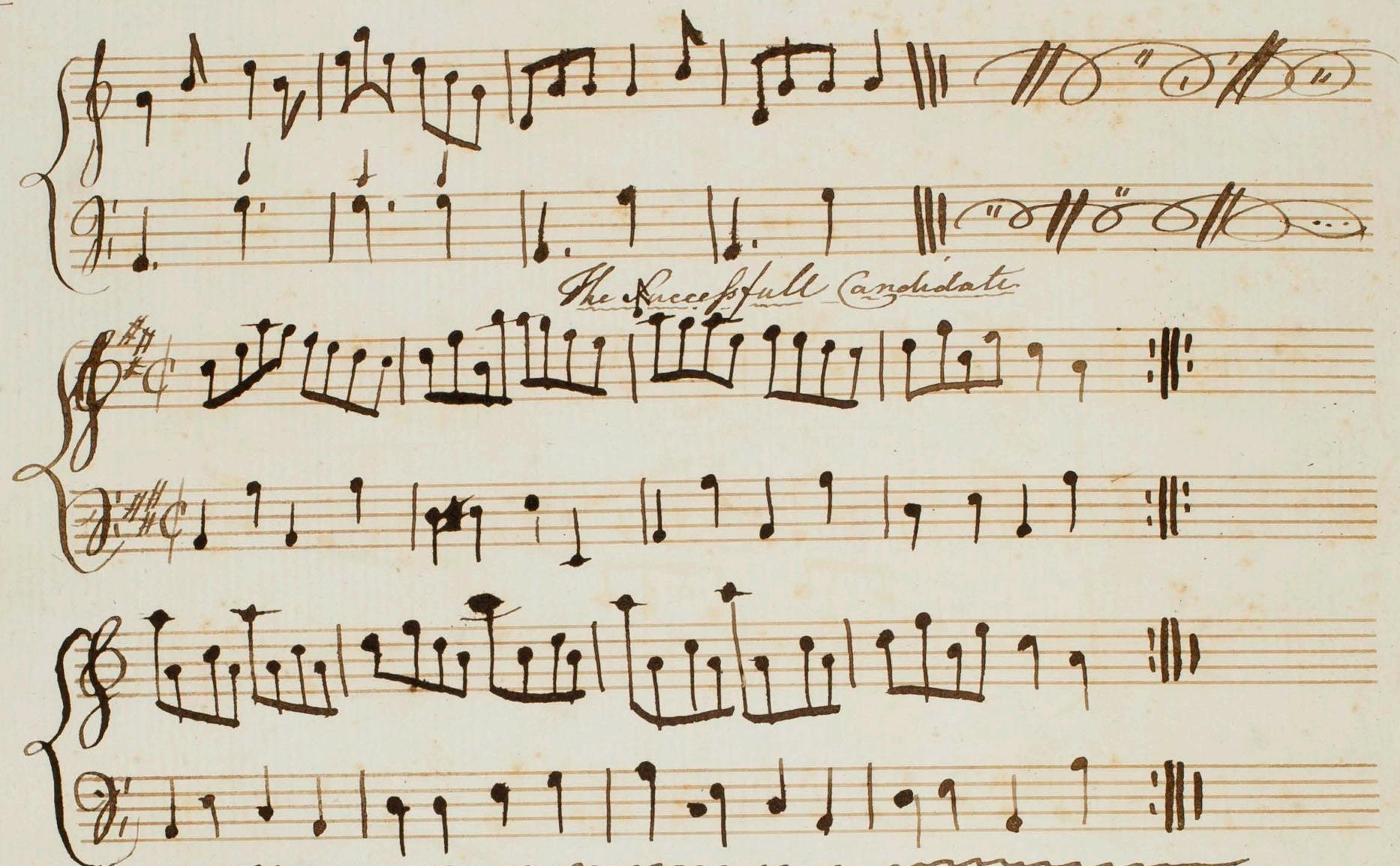
Galla Plaing Country Dances

The musical score consists of six staves of handwritten music. The first four staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2/4'). The clefs vary by staff: the first staff uses a treble clef, the second a bass clef, the third a treble clef, the fourth a bass clef, the fifth a treble clef, and the sixth a bass clef. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The score is divided into two sections by a horizontal line: 'A. March.' above and 'Galla Plaing Country Dances' below. The title 'A. March.' is at the top, and 'Galla Plaing Country Dances' is written below the line in a cursive hand.

A handwritten musical score for two pieces: "The North Tower" and "Hibernian Dance".

The North Tower: The first piece is in common time (indicated by a 'C'). It consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto C-clef. The music features a mix of eighth and sixteenth note patterns, with some rests and a key change to G major (indicated by a 'G'). The title "The North Tower" is written above the second staff.

Hibernian Dance: The second piece is in common time (indicated by a 'C'). It consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. The music features a mix of eighth and sixteenth note patterns, with a key change to D major (indicated by a 'D'). The title "Hibernian Dance" is written above the second staff of this piece.



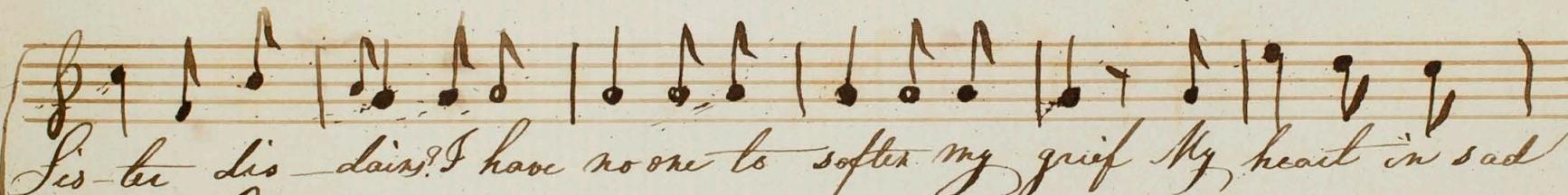
Ah where can I turn for relief, in the Party Room⁶³



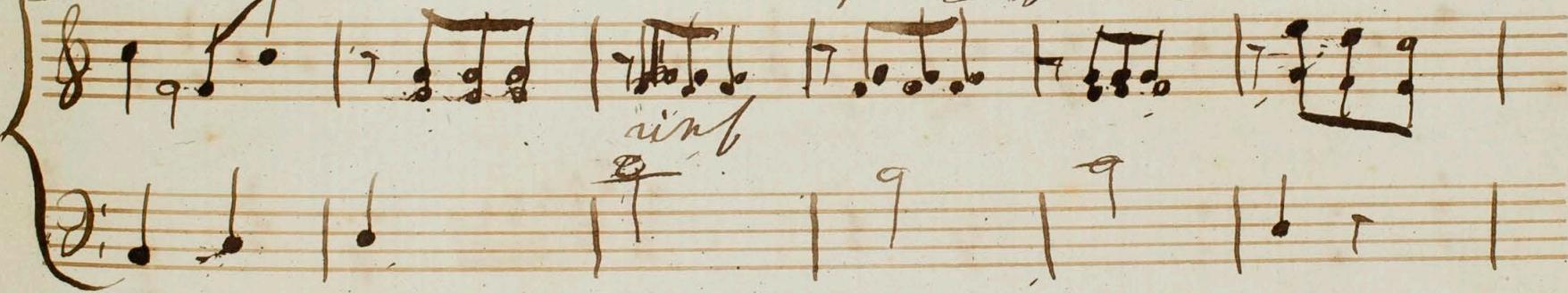
Andante



Ah! where can I turn for relief, since my sorrows a



Sis - ter lis - dair? I have no one to soften my grief My heart in sad



ain't



silence complains How oft have I thought at the woes - lis - - cubed



cut'd in the Poets' sad late? dis^cub'd in the Poets' sad late flow

oft did they back my purpose when no sorrow of mine could a'ail when no

sorrow of mine of mine could a'ail. of mine could a'ail.

r. claf

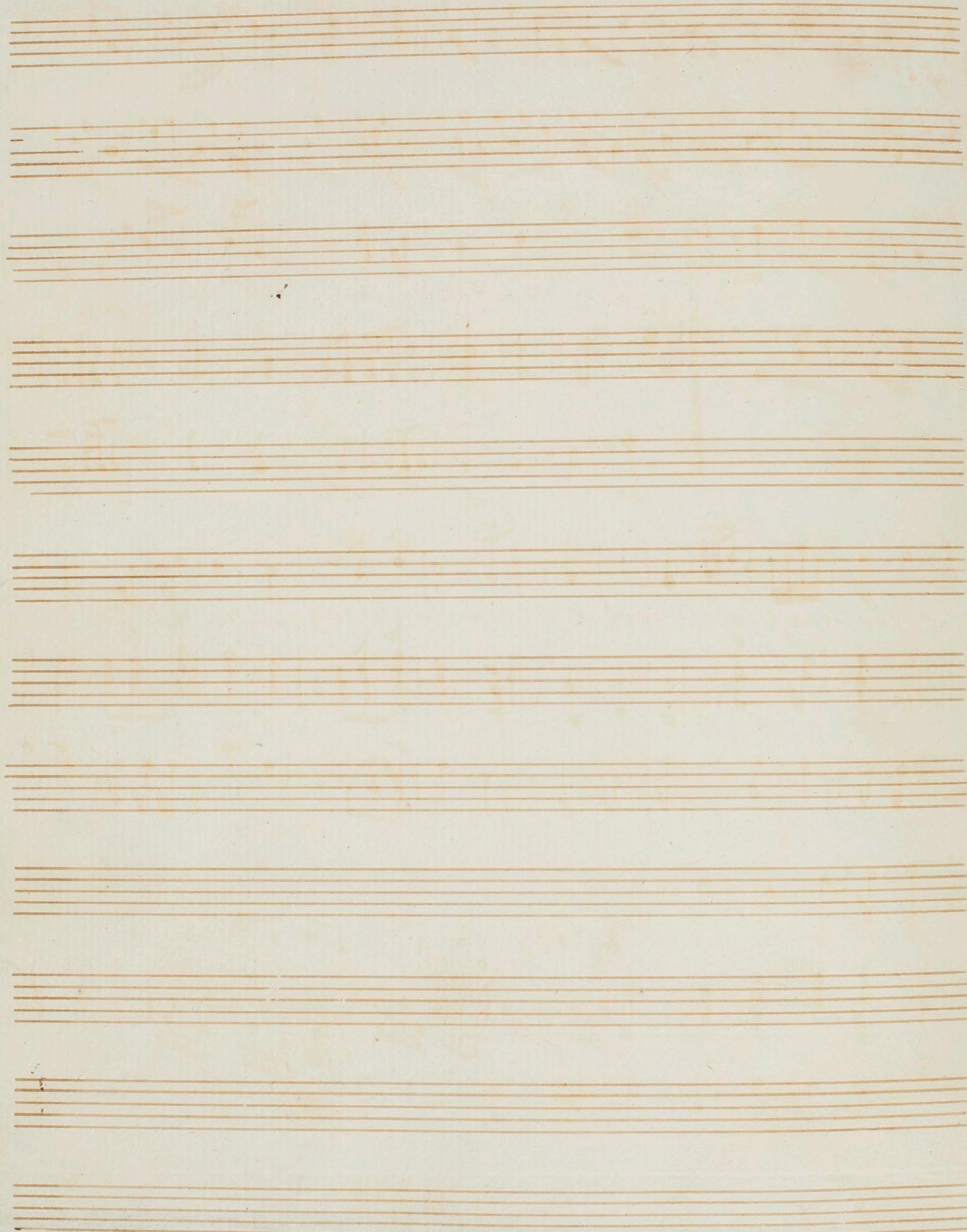
Compassions soft tear I have shed,
When misery stood at my door; By friends thus deserted around
New woe can my sister import?

When who could have thought, or have said her scorn gives a still sharper woon
I must soon my own sorrow deplore? By ingratitude barbing the dart

Young Henry composed by Mr. Braham

65





Strike the Cymbal by Pacitta

67

Handwritten musical score for 'Strike the Cymbal' by Pacitta. The score consists of six staves of music. The first two staves are for the Cymbal, with the second staff marked 'Solo'. The third staff is for the Bassoon, and the fourth staff is for the Horn. The fifth staff is for the Trombone, and the sixth staff is for the Tuba. The music is in common time, with various note heads and stems. The vocal parts are in soprano and alto clefs, and the instrumental parts are in bass and tenor clefs.

Strike the Cymbal roll the Cymbal

Handwritten musical score for 'Let the trumpet of triumph sound' by Pacitta. The score consists of six staves of music. The first two staves are for the Cymbal, with the second staff marked 'Solo'. The third staff is for the Bassoon, and the fourth staff is for the Horn. The fifth staff is for the Trombone, and the sixth staff is for the Tuba. The vocal parts are in soprano and alto clefs, and the instrumental parts are in bass and tenor clefs. The vocal line includes lyrics: 'Let the trumpet of triumph sound' (soprano), 'Powerful slinging headlong' (alto), 'Singing proud' (soprano), and 'Go' (alto).

Handwritten musical score for 'Fall to the ground' by Pacitta. The score consists of six staves of music. The first two staves are for the Cymbal, with the second staff marked 'Solo'. The third staff is for the Bassoon, and the fourth staff is for the Horn. The fifth staff is for the Trombone, and the sixth staff is for the Tuba. The vocal parts are in soprano and alto clefs, and the instrumental parts are in bass and tenor clefs. The vocal line includes lyrics: 'Fall to the ground' (soprano), 'Powerful slinging headlong' (alto), 'Singing proud' (soprano), and 'Go' (alto).

Handwritten musical score for 'Symphonietta' by Pacitta. The score consists of six staves of music. The first two staves are for the Cymbal, with the second staff marked 'Solo'. The third staff is for the Bassoon, and the fourth staff is for the Horn. The fifth staff is for the Trombone, and the sixth staff is for the Tuba. The vocal parts are in soprano and alto clefs, and the instrumental parts are in bass and tenor clefs. The vocal line includes lyrics: 'Fall to the ground' (soprano), 'Powerful slinging headlong' (alto), 'Singing proud' (soprano), and 'Go' (alto).

Solo

From the morn re-joic-ing quiv'r Judah's

he-ro takes the stone spread y'r banners shout he-sannahs battle is the

Lord a lone 8va

Solo Treble

See ad-vances with songs & dances

69.

Solo Tenor

all the land of Sion's daughters catch the sound ye hills and waters

Chorus

Spread your banners shout ho spannas battle is the Lord's a lone

Sym.

Oboe

God of thunder rend a-sunder all the power the his thine

Sym.

Chorus

that boasts what are nations what their stations Israel God is Lord of hosts

Solo



Chorus



	page
Ah! what is the Bosoms Commotion	29
Bristol March	15
I knew by the smoke that so gracefully curled	43
Go Where glory waits thee	41
March in Tickly	35
The blue eyed youth	38
The little Village	34
I have a heart	32
March in Timour the Tartar	31
March on the coast of St Albans	28
While poor the spirits flag	26
Grand March in Hellino	21
The Land of Sweet Eire	22
Adeste Fideles	24
Savage Dance in Robinson Crusoe	22
Gen ^t Bates quick March	20
March in Oscar and Matilda	19
Off she goes	16
March in the Blue Beard	19
I'll be married to thee	10
Goo ^r Lewis's Waltz	8
By and By	7
See from Ocean Rising	5
Let Fame sound the trumpet	1
The Moon unbaw the gates of light	3
Why does azure deck the sky	45
Megen Ol! Ol! Megen Ol	48
Nobodys coming to marry me	49
A weary lot is this stout maid	54
Clark the Goddess Bear	50
Come take the harp	52
A Canadian Boat Song	57
When the evening closes in	58
	The Duke of York's March
	Callio Steaming
	May I believe this true, 11 Blue eyed Mary 72
	A March 60

10

Solo

A



